2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

ward to Mothe, where they awaited a good wind. The trip to Tonga took about three full days. Semitchi remained for two years in Tonga and then returned to Lau on the cutter *Nakau*.

Woodwork

Wooden Bowls

The islands of Kambara, Fulanga, and Ongea produce most of the wooden bowls (*kumete*). They are made only by carpenters. The bowls are cut from a solid section of greenheart with metal-bladed adzes and are polished with the point of a boar's tusk (*i kari ni kumete*). The tusk is highly valued private property inherited from father to son.

There are several types of wooden bowls, and each type is made in several sizes.

Figure 9.—Types of *tanoa* rim profiles: a, *tanoa ntchina;* b, *sese ni tanoa* (type 1); c, *sese ni tanoa* (type 2).

The *tanoa ntchina* (fig. 10, *a*) is a round, gracefully curved bowl with inverted, shallow, dome-shaped body set on four strong, tapering legs. The rim is circular with convex upper surface. It forms an unbroken curve outward from the side walls (fig. 9, *a*). Between two legs is a perforated, V-shaped lug (*ndalingana*) by which the bowl is suspended with sennit. A section of a trunk of greenheart is split vertically down the center, each half furnishing material for one bowl. The surface where the split occurred is leveled with an adz. The carpenter, using two sticks as a gauge, traces with a sharp point an inner and an outer circle on the smooth surface to mark the edge of the rim and the cavity of the bowl. He then marks the position of the legs just inside the curve of the rim. He carves out the bowl with small adzes and polishes it with a boar's tusk. The *tanoa ntchina* is used as a kava bowl. The natives agree that it is an old Fijian type.

The *sese ni tanoa* is a round bowl with four legs and a V-shaped lug. It has a deeper cavity than the *tanoa ntchina* and differs from it in the curve of the rim. There are two types of *sese ni tanoa*. The rim of type 1 (fig. 9, *b*) in this study, is definitely bent outward. It forms an angle of almost ninety degrees with the side walls. The upper surface of the rim is flat. The rim of type 2 (fig. 9, *c*) in this study, extends upward to a straight edge (fig. 10, *b*). The legs of the *sese ni tanoa* are slightly more cylindrical and more

2: Thompson E-5 (1933-1934)1940 OQ6 Lau OQ6
Kambara

long strip of bark, about 7 cm. wide is then rolled (*vakaveveu*) into a coil (*vakavivi*) inside out. The inner bark (*vanggangga*) is peeled from the outer bark (*kulina*) by separating the two at the lower end with a shell or knife and carefully pulling and cutting them apart, a process called *vothi*. The inner bark is then placed on a piece of bamboo and scraped (*kari*) with a *mulo* shell in order to clean and whiten it. The strips of bark are dried for about a day in the sun, a process called *singani*. In this dried state they may be kept indefinitely, but they keep best if wrapped in *mbekambeka* mats. They are stored on the beams of dwelling houses. 287

The next step is to beat out the bark, a process called *samusamu*. The dried inner bark is soaked (*toni*) in salt water for a day or it is rolled and soaked in fresh water in a wooden bowl (*kumete vakalofau*). It is then called *vue*. The *vue* is taken to a kitchen hut and beaten on a tapa board (*ndundua*) with a tapa mallet (*ike*). The tapa boards on Namuka are composed of *mbolavatu* or *mbuambua* wood; those on Mothe are composed of *tavola, mbuambua,* and *ndawa* wood obtained locally, and of *tavo* or *mbolavatu* wood imported from Fulanga, Ongea, Yangasa, or Namuka. On Kambara the tapa boards are of *yake*. The four-sided mallet of *thau* wood varies in size but not in shape. Two or three sides are incised with four or five deep grooves, the others left smooth. (Tapa board and beater are made in Lau by men.) The bark is beaten with the grooved sides first, then with the smooth side to eradicate watermarks. During the beating process the width of the bark increases to from 60 cm. to 1 meter. The strips are hung in the house to dry or spread out in the sun, the edges weighted with pebbles. The dry strips (*siku*) are now ready to be made into one of the following types of barkcloth: *i sala, masi tutuki, masi kuvui, masi vakarerenga,* or Fijian sheet tapa (*ngatu vaka Vitchi*). 287 413

I sala is made of a single strip of one thickness, beaten out thin. The edges are usually cut into a fringe (*tatavu*). This type of tapa is the natural cream color of the inner bark. *I sala* is often soaked in coconut oil before being used. It is worn on ceremonial occasions and was formerly used for turbans worn by chiefs. 287

Masi kuvui (smoked tapa) is made of two strips fitted together into one thickness. It is folded and soaked in coconut oil in a wooden bowl. A wooden tripod is erected over a fire of green sugar-cane and ti leaves. Several pieces of oiled *masi* are placed on the tripod, covered with mats, and smoked to a golden brown color. *Masi kuvui* is occasionally worn at ceremonies.

Masi vakarerenga is made of a strip of *masi* soaked in oil mixed with powdered mangrove root and dried indoors. The resulting burnt orange tapa is used on ceremonial occasions, such as weddings, as a covering for the body or as streamers for wreaths.